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NEWS AND GOSSIP OF THEATRES



LICE BRADY, who continues preaches.

"Forever After" at the Playhouse, is a living refutation of the charge that this is an age of every one to be sure to notice how specialization, for not only are her really fine they were back in the midlast bow in the last scene at the Play- stead. When they "cwossed" the Chanhouse Miss Brady is working or study-ing. And she combines the two in re-Dickens records it and so does Thackmarkable fashion.

First there are the movies, taking up the morning and most of the after-out with bustles and side whiskers room. Then comes an hour devoted to and such things, but apparently it the singing lesson, then a short sesadmits of little else, but it was discovered she somehow finds time to see of reading that puts to shame many | derstand what a man's "wazers" have | their original splendor. who think their days are full.

"My tastes in reading are catholic, sald Miss Brady answering a question as to what she read and how she found time to read anything. "I read several magazines. I read Stephens and George Moore, All these whenever I have a few minutes during studio walts or between the acts or after the

Brooklyn Theatres.

MAJESTIC-Oliver Morosco will present Leo Carrillo with Grace Valentine in the Hatton's costume comedy, "Lombardi, Ltd.," for one week, and it is supected there will be a perfect furer of fashions in Brooklyn. will appear in "Sweet Innisfal-

MONTAUK - Bernard Daly which demonstrates convincingly that a lad with a good Irish tenor need fear nothing.

AMUSEMENTS

EMPIRE Eves at 8:20. Mats., Wed. & Sat. at 2:20.

TH MONTH

"BARRIE AT HIS BEST."—Times CHARLES FROHMAN presents

WILLIAM

J.M.BARDIE'S BEST CONEDY" Hould

DEAR

BRUTUS

Lyceum Etes. 8:20. Matiness Thurs. & Sat. at 2:16.

251 TO 258 TIMES

DAVID BELASCO presents

Four Horsemen of the Apocalypse'; 'A Story Teller's Holiday,' by George Moore; Arthur Symons's poems, a strange book by James W. Cabell called 'The Rivet in Grandfather's Neck,' and originally sang in the all star producjust now I am reading 'Simoon,' by Strindberg.

"The magazines? Oh, they are not Deadeye. many. You see, I have to leave time for my singing lessons and the French lessons. I have studied Spanish and Italian, and I like to keep brushed up versions of Gilbert and Sullivan operas, in those languages, too. A person

nore, go to the theatre and moving pictures more to the opera much more cities, it was Carleton's privilege to frequently. Included in the curriculum appear in the first authentic American of required subjects in our schools versions of "Patience," "Iolanthe" and should be music, fiot as harmony, but other of the famous operas. D'Oyly as history, as art; there should be instruction in art, not to make artists, but to make observers; there should be dramatic study, not to make actors or playwrights, but to make audiences. "Understand, please, I'm not preaching this way because I want folks to think I'm a highbrow. I try to apply my theories to myself before I mention

them to others." So if you should see a long, lean limousine black as a German sin threading its way through the traffic, and if there should be a strikingly youthful, pretty girl in it reading an important looking book, you will know it is Alice Brady practising what she

Do you recall that affectation of the fine ladies and gentlemen who wanted talents diversified, but her tastes as Victorian period? They never by any well. From her rising hour until the chance—if they didn't forget—pronounced the letter "r"—used "w" ineray and other novelists. Well, here in America it is generally

supposed that that curious habit went hasn't. Barrie says it is still extant 'Dear Brutus" at the Empire Theatre. her friends and to cram in an amount ought to be stated and she can't uno do with his age. And after she has been in the magical Forest of Second Chance, where she has as many "r's" as the next one and where she is happily married to the vulgar and remarks, with a "wush."

J. H. Brewer, the English actor who distinguishing mark. Barrie wanted English College, New Zealand. it brought out plainly that Lody Caro- While always conscious of line was of that class, and at the re-hearsals of the play in London he was Strong began by studying landscape particularly insistent upon it."

There is probably no man in Amer- to France and Italy for a post-graduica better posted as to the traditions ate course. In his leisure moments of the classic Gilbert and Sullivan he worked on plays. One of these, operas than William T. Carleton, now "The Exile," written in collaboration

"I have read recently 'Crock of the leading baritone with Clara Louise Gold,' by Stephens; Ibanez's book 'The Kellogg and later for fifteen years headed his own opera company. which is a feature of "Everything," he tion of "Pinafore" of a few years back

in which DeWolf Hopper was Dick

But long before that, in the days when the American stage was literally flooded with garbled and distorted when no less than eight companies Including one colored and two juvenile "In this country we ought to read were presenting what purported to be "Pinafore" in different American



GERTRUDE VANDERBILT

and makes it a characteristic of his Carte of the Majestic Theatre, London sion with the French teacher. This fine lady, the snobbish and insolent was the producer especially selected to schedule with a performance of Lady Caroline Lancy, so beautifully put on the operas at the Standard "Forever After" to follow apparently played by Violet Kemble Cooper in Theatre in New York and Gilbert and Sullivan themselves came to Lady Caroline thinks the number of country to view the results, being "wings" Matey, the butler, has stolen anxious that American theatregoers should at length see the operas in all

> THE author of "Three Wise Fools" and several other plays that have been prodishonest Matey, who has turned duced on Broadway is Austin financier, she comes to, as some one Strong, a relation of Robert Louis Stevenson, with whom much of his boycame to America to play Lob in "Dear | hood was spent while the famous writer Brutus" and who is an intimate ac- was at Vallima. Born at San Franquaintance of Barrie, was asked the cisco, Mr. Strong was taken to Hono-other day if this affectation is still lulu, Australia, Samoa and New Zeaprevalent in England. "Oh dear yes," land, where his education progressed replied he, "among a certain class of in widely diversified environmenta, ultra precious snobs. It's quite their ending with his graduation from the

> While always conscious of the atarchitecture, laying out the largest park in New Zealand and journeying in the tabloid "Pinafore" at the Hippo-drome. Carleton has been for many took to London and induced Magiin

> > AMUSEMENTS.

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performance or in my car going to years a prominent figure in the world Harvey to produce. It failed and Mr. the studio or the Playhouse. Of music. He came to this country as Strong came to New York to try of music. He came to this country as Strong came to New York to try

> Charles Frohman took his next play, "Little Father of the Wilderness," and role of Sir Joseph Porter, which he is put Francis Wilson in it for a season. singing in the tabloid "Pinafore." To this star Mr. Strong gave a manuscript of "Drums of Oude." Wilson liked the play and turned it over to Frohman, who took it to London with There C. F. found Barrie looking for a short piece to put on with two of his own. Between them Strong's "Drums of Oude" had a show-

Next came "The Toy Maker of Nuremberg," done at the Garrick Thea-tre in 1907 by Frohman, and one of the first American plays this manager ever produced. The next season Cyril Maude presented himself in it in London and Strong produced a new play, "The Pied Piper," in New York, written for Mansfield, but turned into a comic opera for De Wolf Hopper when

When Belasco decided to Americanize "The Good Little Devil," a play by the Rostands, he gave the adaptation to Austin Strong. With Mary Pick-ford in the principal role the play had a success in New York in which the Rostands. Strong, Belasco and the Pickfords, fresh from the films, had an equal share of glory. "Bunny," after "The Lion's Claw," in 1914, was Strong's next Broadway play, and then he went to work on "Three Wise Fools," known until just before the opening as "Three Wise Men."

The playwright had known Winchell Smith for some time, but as Mr. Smith was out in town when he had completed his first outline of "Three Wise Fools" Strong went to call on his partner, John L. Golden. He gave him a brief outline of the plot and characters, and when Strong left the office he took with him the manager's check for \$1,000 and a promise to produce his comedy. This play has been running at the Criterion Theatre since

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School for Scandal."
BUSHWICK-Mme. Petrova, who is following her physicians' advice and making a hit in vaudeville, will, the press agent states, merely display beauty, remarkbale dramatic ability and an exceptionally ingratiating personality." The Belleclaire Brothers will try to do the same while looping the

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